



probably always include Salt Lake in his list of bookings.

"Puddin'head Wilson," dramatized by Frank Mayo from Mark Twain's novel of the same name, is well known to Salt Lake. When first given here, the title role was played by Frank Mayo himself, a famous and greatly-beloved actor. Since that time Mr. Mayo died, and his death was sincerely mourned by the members of his profession, and by all who had ever seen him on the



The Funny Fence Scene in "Who Is Who."

stage. It was thought at the time that the play of "Puddin'head Wilson" had died with him, because he became so closely associated with the part that no other actor could step into his place and fill it satisfactorily. This was a circumstance greatly regretted, as the play was considered one of the great ones of the American stage.

The difficulty was ended by Edwin Mayo, son of the original Puddin'head, who understudied his father in the part, and who is said to be amazingly like him in appearance.

Edwin Mayo, then, is the star of the present tour, and the press everywhere has awarded him the highest commendation. Salt Lake will also be greatly interested in seeing Ada Dwyer as Roxie. With the exception of a sketch at a benefit a few years ago, Miss Dwyer has not been seen professionally in her home city, so her charming personality, as well as her reputation as an actress, will bring hosts of her friends to the theatre.

Of the original company, Mr. Frank Campana still plays Tom Driscoll, and Mr. William S. Gill is seen as one of the wise men of Des Moines. Otherwise, the cast includes Mabel Seymour as Roxie, W. R. McKee as the sheriff, also Ralph Dean, C. J. Edmonds, Augustus Balfour, Willard Curtis, Louis Wessel, William Arthur, Edwin W. Lewis, Charles Chaffee, W. Heloby, Miss DeLana and Miss La Salle.

The plot deals with a lawyer whom Puddin'head Wilson. He has never had a client and devotes his time to a passion for taking down the impious of various people on glass. In this way, he has an identification mark of nearly every one in the village. In the process we are shown how two children, exactly the same age, but one a slave child, are confused on their christening day.

Accordingly, the white boy is raised as a slave, and the other one grows up as son of the master of the house, always showing, however, the craven characteristics of his mulatto mother. The complications resulting from a highly original plot of this kind make "Puddin'head Wilson" one of the most interesting of all American dramas. It is a play that bears twice telling, and there are any who have not seen it before, they will have a treat that will make them promise themselves a second trip to the theatre. "Puddin'head" will be at the Theatre Tuesday, Wednesday and Thursday of this week.

This week Manager Mulvey will come back to the line of his most marked successes by introducing Kelly & Ma-on in "Who Is Who," to his patrons. The play is said to have been written as a straight farce comedy, but in its present state, comedy-vaudeville would probably describe it better. Specialties abound, and it is promised that they are all first class. One of the features is a German singing society, which gives all the latest coon songs in the German language.

The William H. West "Big Musical Jubilee," which comes to the Salt Lake theatre the last two nights of this week, is the swiftest and most expensive show of the kind in the country, and boasts an "all-star" cast of minstrels. Among the bright players, besides "handsome Billy" West, are Carroll Johnson, a famous farley impersonator, Edward Jose, Comert Stewart and Tom Lewis.

The old folk concert, given at the Theatre on Thursday, afforded pleasure to a vast audience, many of whom have not frequent opportunities to enjoy such an entertainment. This is one of the northwest corners of the city, and much commendation is due the



Mr. Edwin Mayo as Puddin'head, Miss Ada Dwyer as Roxie, in "Puddin'head Wilson."

manager, singers and players who make the event possible by giving their services.

Recent Notable Productions. Mrs. Leslie Carter, whose first great success was in "The Heart of Maryland," has a new play, called "Zaza," translated from the French by the faithful David Belasco. Belasco claims that he found Mrs. Carter, and as long as her success justifies his sagacity, he evidently proposes to devote himself to his "find."

At all. The old problem pool receives a vigorous stirring up, but just where the mood of the tale comes in, is rather hard to understand. The great claim for toleration is in the fact that "Zaza" (Mrs. Carter) is a cafe chantant, and thus all chances of future happiness for the sake of another woman whom she has never seen. Next to villainy, repentance is the most picturesque thing in the world, and "Zaza's" claim is a good one. She doesn't make it appear too unattractive, either, for she doesn't enter a convent, neither does she kill herself. She just goes on living in the same old way, only now she is miserable and unhappy. One thing about "Zaza"—she is brave, surely.

The play has raised all the old arguments about good and bad effect, but it is generally agreed that Mrs. Carter has a superb chance, which she fulfills in a way which surprised even her admirers.

It is said that a New York audience paid her the tribute of tears, which means very much. She is called the "Yankee Bernhardt," and what more could Teacher Belasco want?

The appearance of Ada Rohan in "Miss Jane" called forth every sort of an opinion from the press, from extreme commendation to extreme censure. Many agreed that the venture was about as near failure as Miss Rohan ever came.

Perhaps the best fact whereby to judge the success of the production is that it opened January 2, and has already been withdrawn. It was succeeded by those good old daily stand-bys, "School for Scandal" and "The Taming of the Shrew." The Drury Lane melodrama, "The Great Ruby," is to receive an early production at this theatre, with Blanche Bates in the leading part.

NOTES OF THE STAGE.

Ethel Barrymore has joined the company of John Drew, her uncle.

Jane Harding has a new play, entitled "Plus que Reine," to which Julia

"The Dog in the Manger" which is directed against the summer resort hotels.

Mr. Clement Scott, lately dramatic editor of the London "Telegraph," is writing a history of the English stage.

Eugene Blair has secured the right to present "A Lady of Quality" in the territory not covered by Julia Arthur's tour.

William Gillette's new play, entitled "Because She Loved Him So," was produced last week at the Madison Square theatre, New York.

Kate Claxton was manager of the Park theatre in Brooklyn for three weeks. The venture cost her \$1,500 and an attack of nervous prostration.

Wright Huntington has joined the Cummings stock company at Toronto. He made his first appearance in Gillette's role in "Too Much Johnson."

Billy Farrell, an American minstrel, has opened a school in London to teach cake-walking. Our English brethren seem to be highly interested in this style of amusement.

During a performance of "Romeo and Juliet" at the Metropolitan opera house a few nights ago, the balcony holding Miss Eames gave way. John de Reszke, the Romeo, was obliged to stop his love-making long enough to replace the balcony and its lovely burden.

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